CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

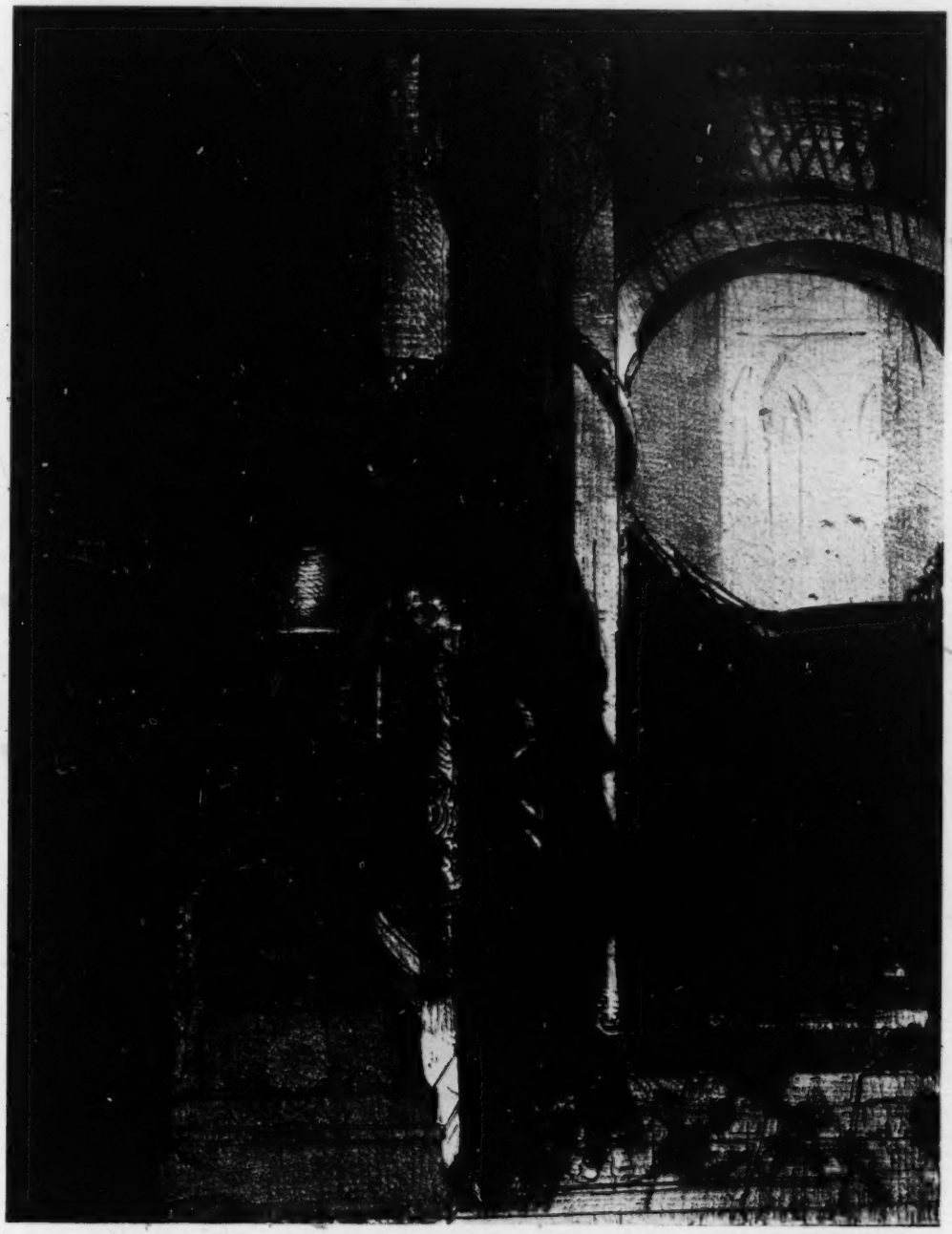
Arts Council : 1959

lithographs by Odilon Redon.

Foreword

Odilon Redon

The Arts Council are grateful to Mr Stephen Higgins who has put this representative set of Redon prints at their disposal for exhibition in England. Much of the information used in preparing this catalogue has been taken from Mlle Roseline Bacou's *Odilon Redon* and her catalogue of the Odilon Redon exhibition held at the Musée de l'Orangerie, Paris, in 1956. GW



12 Et partout ce sont des colonnes de basalte . . . la lumière tombe des voûtes 1896

26 Il tombe dans l'abîme 1896

The concentration of images and visions disclosed in the work of Odilon Redon has been so freely exploited by his successors that his unique position as an originator has only lately been widely recognized. His richness of invention in lithography places him in the same rank as Daumier, but while the latter worked for a lifetime supplying a mass market, Redon's output in this medium was relatively small. Indeed his whole *œuvre* consists of only thirteen complete sets of lithographs and about two hundred individual prints. Only one of the sets appeared in an edition of over a hundred, the average for the rest being between twenty-five and sixty. Moreover, since the first set was not published until he was thirty-nine, and was his first work of importance in any medium, it is easy to see why his unique qualities have lacked full recognition in this country.

Redon's début was retarded by his introspective nature and by a sporadic training, at first at Bordeaux under the engraver Bresdin and in the middle sixties in the *atelier* of Gérôme. This sheltered development however enabled him to resist the enthusiasms of the young *avant-garde* followers of Courbet and Manet, and, with a mature detachment, to follow his own curious bent. While his contemporary Monet – they were both born in 1840 – was dedicating his eye to the recording of such phenomena as lay open to it, Redon was painstakingly mastering a realism which he was to harness in quite another way. Like his exemplars Leonardo and Dürer he learned to use observed data to impart force and conviction to his fantasies. *'Toute mon originalité consiste dans le fait de faire vivre humainement des êtres invraisemblables selon les lois du vraisemblable en mettant autant que possible la logique du visible au service de l'invisible.'* His success with this method owed much to the friendship and tutelage of Armand Clavaud, a naturalist and fellow-Bordelais whose interests extended from eastern literature and religions to the most recent works of Baudelaire and Poe. Redon freely acknowledged the microscope of this *savant* as the source of many of his meticulously drawn fantasies.

Meanwhile a statement of 1868 makes clear his views on the *avant-garde* which he was to supersede: *'Quelques-uns veulent absolument restreindre l'art du peintre à ne reproduire que ce qu'il voit. Ceux qui restent dans ces limites bornées se condamnent à un idéal inférieur.'* Fifteen years were to pass before his impressionist contemporaries were forced to acknowledge the truth of this, and it was thus in the early

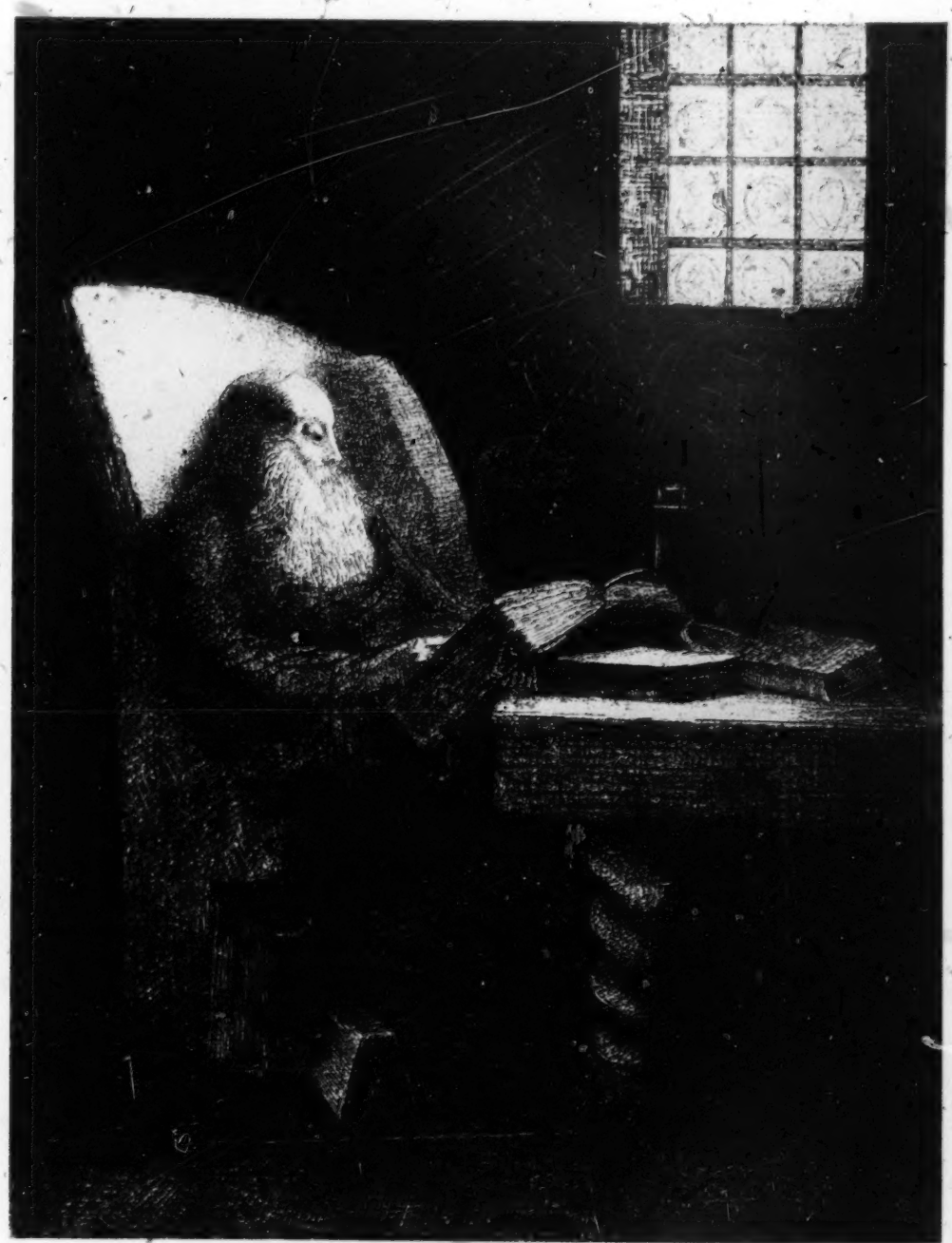
1880's, during the crisis of impressionism, that Redon's real importance began to be recognized. At the beginning of the decade he had made contact with Huysmans and Hennequin and was exhibiting at the rooms of *La Vie Moderne;* by 1886 he was exhibiting with *Les xx* in Brussels and even enjoying some public success. By the end of the decade he was supplying frontispieces for the works of Verhaeren, Picard and Jules Destrées, and was on intimate terms with Mallarmé. His admiration for Flaubert is illustrated in the present exhibition by prints from the three *St. Antoine* sets of 1888, 1889 and 1896. The sets dedicated to Goya and Edgar Allan Poe are also represented, while the *Songes* were inscribed to the memory of Clavaud. In 1899 Redon's *Apocalypse de St. Jean* was published by Vollard. This majestic and sombre production brought to an end the years which he had devoted to lithography. He had first turned to black-and-white because of the lack of a place to exhibit work in colour, and now that his long swim against the stream had won him the patronage of the discerning he could afford to resume, in oil and pastel, his researches as a colourist.

Like many of the impressionists whose aims were contradictory to his own, Redon acknowledged Delacroix as a primary influence on his mind and hand. Much has been said about the importance of Delacroix as the initiator of the new brilliant tonality which, spreading since impressionism over Europe, Asia and the new world, has become as stereotyped now as it was exciting in 1872. It is becoming clear that Delacroix was a master sufficiently great to inspire not only this revolution, but its counter-revolution, whose French representatives, besides Redon, would include Daumier, Doré, Fantin-Latour, Carrière and Gustave Moreau. The influence of this group, whose retention of a rather dated chiaroscuro helped them to preserve the gifts of mystery and imagination, has perhaps been most marked in Belgium, Holland, Scandinavia and Central Europe. The present generation of artists, who are in revolt against the view that man's creative processes can be analysed in terms of the sciences of phenomena, owe a great deal to this ancestry. Redon, one of the first among these elders can now be seen, not as an instrument for making automatic responses to external or internal stimuli, but as a master whose conscious faculties of hand and eye could reveal and discipline the obscurest and most fugitive images of the human mind.

David Thomas

14 . Des fleurs tombent, et la tête d'un python parait 1896

6 Yeux Clos 1890



35 ·Le liseur 1892

9 Le Buddha 1895

Figures prefixed by a capital M indicate the number of the work in André Mellerio's catalogue of the graphic work of Odilon Redon published in 1913 by the Société pour l'Étude de la Gravure Française.

Works marked with an asterisk are illustrated

1 Un masque sonne le glas funèbre
158 × 192 mm 6¼ × 7½ in 1882 M40
Plate iii in the series 'A Edgar Poe'

2 L'aile impuissante n'éleva point la bête en ces noirs espaces
295 × 220 mm 11½ × 8½ in 1883 M59
Plate vii in the series 'Les Origines'

3 Profil de lumière 340 × 242 mm 13½ × 9½ in 1886 M61

4 L'ange perdu ouvrit alors ses ailes noires
258 × 215 mm 10½ × 8½ in 1886 M64
Plate iii in the series 'La nuit'

5 *La mort:* Mon ironie dépasse toutes les autres! (trial proof)
262 × 197 mm 10½ × 7½ in 1889 M97
Plate iij from the 'Tentation de Saint-Antoine' (second series)

6* Yeux clos (first impression)
312 × 242 mm 12½ × 9½ in 1890 M107

7* Lumière 392 × 272 mm 15½ × 10½ in 1893 M123

8 Le coursier 215 × 188 mm 8½ × 7½ in 1894 M129

9* Le Buddha 324 × 249 mm 12½ × 9½ in 1895 M132
The caption reads 'On m'a mené dans les écoles. J'en savais plus que les docteurs'. (Gustave Flaubert)

10 Cellule auriculaire 268 × 250 mm 10½ × 9½ in 1894 M126

11 *Saint-Antoine:* Au secours mon Dieu
215 × 130 mm 8½ × 5½ in 1896 M133
Plate ii from the 'Tentation de Saint-Antoine' (third series)

12* Et partout ce sont des colonnes de basalte . . . la lumière tombe des voûtes 243 × 090 mm 9½ × 3½ in 1896 M136
Plate ii from the 'Tentation de Saint-Antoine' (third series)

13 Mes baisers ont le goût d'un fruit qui se fondrait dans ton coeur! Tu me dédaignes! Adieu 203 × 166 mm 8 × 6½ in 1896 M137
Plate iv from the 'Tentation de Saint-Antoine' (third series)

14* Des fleurs tombent, et la tête d'un python paraît 260 × 198 mm 10¼ × 7¾ in 1896 M138
Plate v from the 'Tentation de Saint-Antoine' (third series)

15 Dans l'ombre des gens pleuvent et prient entourés d'autres qui les exhortent 265 × 216 mm 10½ × 8½ in 1896 M139
Plate vi from the 'Tentation de Saint-Antoine' (third series)

16 Et il distingue une plaine aride et mamelonneuse 248 × 195 mm 9¾ × 7¾ in 1896 M140
Plate vii from the 'Tentation de Saint-Antoine' (third series)

17 Elle tire de sa poitrine une éponge toute noire. La couvre de baisers 193 × 153 mm 7½ × 6 in 1896 M141
Plate viii from the 'Tentation de Saint-Antoine' (third series)

18 . . . Je me suis enfoncé dans la solitude. J'habitais l'arbre derrière moi 300 × 225 mm 11¾ × 8¾ in 1896 M142
Plate ix from the 'Tentation de Saint-Antoine' (third series)

19 Hélène (ennoia) 095 × 085 mm 3¾ × 3½ in 1896 M143
Plate x from the 'Tentation de Saint-Antoine' (third series)

20 Immédiatement surgissent trois déesses 170 × 133 mm 6¾ × 5¼ in 1896 M144
Plate xi from the 'Tentation de Saint-Antoine' (third series)

21 L'intelligence fût à moi! Je devins le Buddha 320 × 220 mm 12½ × 8¾ in 1896 M145
Plate xii from the 'Tentation de Saint-Antoine' (third series)

22 . . . Et que des yeux sans tête flottaient comme des mollusques 310 × 224 mm 12¼ × 8¾ in 1896 M146
Plate xiii from the 'Tentation de Saint-Antoine' (third series)

7 Lumière 1893

34 Parsifal 1892

23 *Oannès*: Moi, la première conscience du chaos, j'ai surgi de l'abîme pour durcir le matière, pour regler les formes
279 × 217 mm 11 × 8½ in 1896 M147
Plate xiv from the 'Tentation de Saint-Antoine' (third series)

24 Voici la bonne-déesse, l'idéenne des montagnes
148 × 130 mm 5¾ × 5¼ in 1896 M148
Plate xv from the 'Tentation de Saint-Antoine' (third series)

25 Je suis toujours la grande Isis! Nul n'a encore soulevé mon voile! Mon fruit est le soleil! 282 × 204 mm 11¼ × 8 in 1896 M149
Plate xvi from the 'Tentation de Saint-Antoine' (third series)

26* Il tombe dans l'abîme, la tête en bas
278 × 212 mm 11 × 8¼ in 1896 M145
Plate xvii in the 'Tentation de Saint-Antoine' (third series)

27 *Antoine*: Quel est le but de tout cela? *Le diable*: Il n'y a pas de but
311 × 230 mm 12¼ × 9¼ in 1896 M151
Plate xviii from the 'Tentation de Saint-Antoine' (third series)

28 *La vielle*: Que crains-tu? Un large trou noir! Il est vide peut-être
162 × 108 mm 6¼ × 4¼ in 1896 M152
Plate xix from the 'Tentation de Saint-Antoine' (third series)

29 *La mort*: C'est moi qui te rends séricuse; enlaçons-nous
303 × 211 mm 12 × 8¼ in 1896 M153
Plate xx from the 'Tentation de Saint-Antoine' (third series)

30 J'ai quelquefois aperçu dans le ciel comme des formes d'esprits
261 × 182 mm 10¼ × 7¼ in 1896 M154
Plate xxi from the 'Tentation de Saint-Antoine' (third series)

31 . . . Les bêtes de la mer rondes comme des outres
222 × 190 mm 8¾ × 7½ in 1896 M155
Plate xxii from the 'Tentation de Saint-Antoine' (third series)

32 Des peuples divers habitent les pays de l'océan
310 × 230 mm 12¼ × 9 in 1896 M156
Plate xxiii from the 'Tentation de Saint-Antoine' (third series)

33 Le jour enfin paraît . . . et dans le disque même du soleil, rayonne la face de Jésus-Christ 270 × 263 mm 10⅝ × 10⅜ in 1896 M157
Plate xxiv from the 'Tentation de Saint-Antoine' (third series)

34* Parsifal 322 × 242 mm 12⅝ × 9½ in 1892 M116

35* Le liseur 310 × 236 mm 12¼ × 9¼ in 1892 M119
The sitter is Redon's friend and tutor the engraver Rodolphe Bresdin (1822–1885)

36 Hantise 361 × 229 mm 14¼ × 9 in 1894 M128

37 L'art céleste 315 × 258 mm 12⅜ × 10⅛ in 1894 M131

38 Centaure visant les nues 314 × 250 mm 12⅜ × 9⅞ in 1895 M133

39 Vieux chevalier 298 × 239 mm 11¾ × 9⅜ in 1896 M158

40 Tête d'enfant avec fleurs 251 × 213 mm 9⅞ × 8⅜ in 1897 M169

41 Puis je vis, dans la main droite de celui qui était assis sur le trône, un livre écrit dedans et dehors, scellé de sept sceaux 322 × 243 mm 12⅝ × 9½ in 1899 M179
Plate ii in the series 'L'Apocalypse de Saint-Jean'

42 Une femme revêtue du soleil 230 × 286 mm 9 × 11¼ in 1899 M179
Plate vi in the series 'L'Apocalypse de Saint-Jean'

43 Femme de profil vers la gauche 300 × 240 mm 11¾ × 9⅜ in 1900 M186

Designed and printed by Balding & Mansell